



really easy piano

# 40 Disney SONGS

with background notes and  
performance tips for every song



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really easy piano

# 40 Disney SONGS

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# Almost There

## from *The Princess and the Frog*

Music and Lyrics by Randy Newman

This uplifting song from Disney's 2009 film *The Princess and the Frog* was composed by long-term collaborator Randy Newman and performed by actress Anika Noni Rose. The song describes how Tiana is so close to reaching her dream of opening her own restaurant, and proved so successful that it was nominated for the Best Original Song Oscar<sup>®</sup>, as well as being released in 41 different languages!

**Hints & Tips:** Be on the lookout for accidentals, as they crop up frequently throughout.  
This should be played with confidence, so break it down and practise in sections.

**Energetic swing** ♩ = 128

First system of musical notation (measures 1-3). The key signature has one sharp (F#). The tempo is marked 'Energetic swing' with a quarter note equal to 128 beats per minute. The music is in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: C, F#dim, C, F, C. The lyrics are: 'I re - mem - ber dad - dy told me, "Fai - ry - tales can come true...'.

Second system of musical notation (measures 4-7). The melody continues in the treble clef, and the bass line continues in the bass clef. Chords are indicated above the staff: D, C, E, Am, D. The lyrics are: 'But you got - ta make them hap - pen, it all de - pends on you...'.

Third system of musical notation (measures 8-11). The melody continues in the treble clef, and the bass line continues in the bass clef. Chords are indicated above the staff: G, F, Gm, G, C, G, C, Gb. The lyrics are: 'So I work real hard each and ev - 'ry day. Now'.

11 **F** **C** **D** **C** **E**

things for sure are go - ing my way. Just do - ing

14 **Am** **D** **C** **Fm** **F#dim** **G** **F** **Gm** **G**

what I do. Look out boys, I'm com - ing through. And I'm *f*

17 **C** **B** **Bb** **A** **F** **C** **D**

al - most there. I'm al - most there.

21 **C** **E** **Am** **D7** **G7**

Peo - ple gon - na come here from ev - 'ry - where and I'm al - most there.

24 **C** **D7** **G7** **C** **G7** **C**

I'm al - most there.

from *The Jungle Book*

The Sherman Brothers were enlisted to completely rewrite the music for this animated feature, based on the book of the same name by Rudyard Kipling. Composed by long-time Disney collaborator Terry Gilkyson and sung by characters Baloo and Mowgli, this song was the only track to survive from the earlier, rejected draft.

**Brightly** ♩ = 80

8 C7 Caug F F7 Bb

I mean the bare ne - ces - si - ties or Moth - er Na - ture's

12 **B $\flat$ 7** **F/C** **D7** **G7** **C7** **F**

re - ci - pies that bring the bare ne - ces - si - ties of life.

16 **C7** **F**

Wher-ev - er I wan - der, wher - ev - er I roam,

20 **C7** **F**

I could - n't be fon - der of my big home.

24 **F7** **B $\flat$**  **B $\flat$ m** **F/C**

The bees are buzz - in' in the trees to make some hon - ey just for

28 **Gm/B $\flat$**  **C7** **F**

me, the bare ne - ces - si - ties of life will come to you.



# Be Our Guest

## from *Beauty and the Beast*

Music by Alan Menken  
Lyrics by Howard Ashman

Consistently rated by critics and Disney fans as one of the greatest songs from any Disney film, "Be Our Guest" was originally sung by Jerry Orbach, as the singing candelabra Lumière, and Angela Lansbury as Mrs Potts. Composed by Alan Menken with lyrics by Howard Ashman, nearly every aspect of this true showstopper has been acclaimed, from the vocal performances and catchiness, to the use of CGI during its sequence in the film.

Hints & Tips: Note the time signature; it means you need to count two minims/half notes per bar. Make sure you leave the full one-beat count for the crotchet/quarter-note rests in the left hand.

Bouncy ♩ = 108

**C**

Be our guest! Be our guest! Put our ser - vice to the test. Tie your

**C#dim Dm G**

nap - kin 'round your neck, cher - ie, and we'll pro - vide the rest. Soup du

**Dm G**

jour, hot hors d'oeuvres. Why, we on - ly live to serve. Try the

14 **Dm** **D#dim** **Em** **Eb** **G**

grey stuff; it's de - li - cious. Don't be - lieve me? Ask the dish - es. They can

18 **C**

sing, they can dance. Af - ter all, Miss, this is France. And a

22 **F**

din - ner here is nev - er sec - ond best. Go on, un -

26 **E** **F#m** **Gdim** **E7** **A** **D**

-fold your me - nu, take a glance and then you'll be our

30 **Dm** **G7** **C**

guest. Oui, our guests. Be our guest!

# Beauty and the Beast

## from *Beauty and the Beast*

Music by Alan Menken  
Lyrics by Howard Ashman

This 1991 classic movie became the first in a series of Disney films to undergo a live action remake, which was released in 2017 and starred Emma Watson as Belle. The accompanying song of the same title was originally a duet sung by Céline Dion and Peabo Bryson, who handed over the reins to pop princess Ariana Grande and soul man John Legend for the 2017 film.

**Hints & Tips:** Make sure the quavers/eighth notes are rhythmical throughout. Think carefully about the note your right-hand thumb needs to be on — it's not the same all the way through.

Smoothly ♩ = 80

The piano score is written in G major, 4/4 time, with a tempo of 80 beats per minute. It consists of four systems of music, each with a treble and bass staff. The lyrics are written below the treble staff. Chord symbols are placed above the treble staff. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *rit.*

**System 1:** Chords: G, D7sus4, G, D7sus4. Lyrics: Tale as old as time, true as it can be.

**System 2:** Chords: G, Bm, C, D7sus4, D7. Lyrics: Bare-ly a-ven friends, then some-bod-y bends un-ex-pec-ted-ly.

**System 3:** Chords: G, D7sus4, D13, G, Dm7, G7. Lyrics: Just a lit-tle change, small, to say the least. Both a lit-tle

**System 4:** Chords: C, G/B, Am7, D13, G. Lyrics: scared, neith-er one pre-pared; Beau-ty and the Beast. *rit.*

# Breaking Free

## from *High School Musical*

Words and Music by Jamie Houston

At the climax of what could be described as a modern adaptation of *Romeo and Juliet*, the main characters, Troy and Gabriella, audition for the winter musical in front of the entire school. Gabriella freezes when she sees everyone staring at her, but encouraged by Troy, she finds the courage to sing this song.

**Hints & Tips:** The chorus (bars 21-36) should be played with more energy than the rest of the song. Keep the left hand light and bouncy and make sure the tempo doesn't drag when you get to the tricky spots in the right hand (bars 23-24 and 31-32).

With energy ♩ = 108

**System 1:** Chords: Dm, G. Lyrics: Soar - ing, fly - ing.

**System 2:** Chords: Bb, F, C, Dm. Lyrics: There's not a star in heav - en that we can't reach if we're try -

**System 3:** Chords: G, Bb, F/Bb. Lyrics: - ing, so we're break - ing free.

**System 4:** Chords: Dm, G, Bb. Lyrics: You know the world can see us in a way that's diff-



12 F C/E Dm G

- 'rent than who we are. Cre - at - ing space be - tween us till

15 Bb F C/E Bb

we're sep - 'rate hearts... But your faith, it gives

18 G/B Bb F/Bb

me strength, strength to be - lieve. We're

21 Dm G Bb

soar - ing, fly - ing. There's not a star in heav-

24 F C/E Dm G

- en that we can't reach if we're try - ing, yeah, we're break-

27 **B $\flat$**  **Dm**

-ing free. Oh, we're break - ing free. We're run - ning, —

30 **G** **B $\flat$**  **F** **C/E**

climb - ing, — to get to that place, — to be — all that we — can be —

33 **Dm** **G** **B $\flat$**

— Now's the time, — so we're break - ing free.

36 **Dm** **G**

Oh — We know the world can see — us

39 **B $\flat$**  **F** **C/E** **B $\flat$**

in a way that's diff - 'rent than who we are, —

# Bibbidi-Bobbidi-Boo

## (The Magic Song)

### from *Cinderella*

Words by Jerry Livingston  
Music by Mack David and Al Hoffman

Whilst in New York on business, Walt Disney kept hearing a novelty song "Chi-Baba, Chi-Baba" played on the radio and hired its three composers to write for *Cinderella*. It is little surprise then that this similar song appeared in the film and became a hit single, most notably for Perry Como & The Fontane Sisters.

**Hints & Tips:** Practise the right hand separately until you are comfortable with the intricate crossing over of fingers that the part requires. Keep your fingers curved and close to the keys to help ensure a smooth melodic line.

Brightly  $\text{♩} = 100$

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a right-hand melody and a left-hand accompaniment. The key signature has one flat (B-flat). The tempo is marked 'Brightly' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'F' (forte) and 'mf' (mezzo-forte). The lyrics are written below the right-hand melody.

**System 1:** The right-hand melody starts with a triplet of eighth notes (F4, G4, A4) followed by a quarter note (Bb4), a half note (C5), and a quarter note (Bb4). The left-hand accompaniment consists of a single eighth note (F3) followed by a quarter rest. The lyrics are 'Sa - la - ga - doo - la, men - chic - ka boo - la,'.

**System 2:** The right-hand melody continues with a triplet of eighth notes (A4, Bb4, C5), a quarter note (Bb4), a half note (C5), and a quarter note (Bb4). The left-hand accompaniment consists of a single eighth note (F3) followed by a quarter rest. The lyrics are 'bib - bi - di - bob - bi - di - boo.'.

**System 3:** The right-hand melody continues with a triplet of eighth notes (A4, Bb4, C5), a quarter note (Bb4), a half note (C5), and a quarter note (Bb4). The left-hand accompaniment consists of a single eighth note (F3) followed by a quarter rest. The lyrics are 'Bib - bi - di - bob - bi - di - boo.'.

**System 4:** The right-hand melody continues with a triplet of eighth notes (A4, Bb4, C5), a quarter note (Bb4), a half note (C5), and a quarter note (Bb4). The left-hand accompaniment consists of a single eighth note (F3) followed by a quarter rest. The lyrics are 'Sa - la - ga - doo - la, men - chic - ka boo - la,'.

**System 5:** The right-hand melody continues with a triplet of eighth notes (A4, Bb4, C5), a quarter note (Bb4), a half note (C5), and a quarter note (Bb4). The left-hand accompaniment consists of a single eighth note (F3) followed by a quarter rest. The lyrics are 'bib - bi - di - bob - bi - di - boo.'.

**System 6:** The right-hand melody continues with a triplet of eighth notes (A4, Bb4, C5), a quarter note (Bb4), a half note (C5), and a quarter note (Bb4). The left-hand accompaniment consists of a single eighth note (F3) followed by a quarter rest. The lyrics are 'It - 'll do ma - gic, be - lieve it or not.'

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8 **F** **B $\flat$**

Bib - bi - di - bob - bi - di - boo. Sa - la - ga - doo - la means

10 **F** **G** **B $\flat$ m** **G**

men - chic - ka boo - le - roo, but the thing - a - ma - bob that does the job is

12 **C** **Gm** **C** **F**

bib - bi - di - bob - bi - di - boo. Sa - la - ga - doo - la, men - chic - ka boo - la,

14 **C**

bib - bi - di - bob - bi - di - boo. Put 'em to - geth - er and what have you got?

16 **F**

Bib - bi - di - bob - bi - di, bib - bi - di - bob - bi - di, bib - bi - di - bob - bi - di - boo.



# Can You Feel the Love Tonight

## from *The Lion King*

Music by Elton John  
Lyrics by Tim Rice

When signed by Disney to write the lyrics for this 1994 animated film and invited to suggest anyone in the world to write the music, Tim Rice selected Elton John. Strongly influenced by Shakespeare's play *Hamlet* and set in the Pride Lands of the Serengeti, the movie tells the story of the relationship between a lion cub and his father.

**Hints & Tips:** Most of the rhythms and fingerings in this piece are straightforward, so take the opportunity to be expressive in your performance. Think about phrasing (where to 'breathe') and dynamics.

**Gently** ♩ = 74

There's a calm sur-ren-der to the rush of day, when the heat of the roll-ing wind,

can be turned a - way. An en-chant-ed mo-ment, and it sees me through.

It's e-nough for this rest-less war-rior, just to be with you. And can you feel the

10 Em C G C A/C# D

love to - night? It is where we are.

13 C G/B Em C Am G/B C A/C#

It's e - nough for this wide - eyed wan - der - er, that we got this far.

16 D G D/F# Em C

And can you feel the love to - night?

19 G C A/C# D C G/B

How it's laid to rest? It's e - nough to make

22 Em C Am G/B C D G

kings and vag - a - bonds, be - lieve the ver - y best.

# Circle of Life

## from *The Lion King*

Music by Elton John  
Lyrics by Tim Rice

This is the opening number from the Disney smash-hit film of 1994. More commonly known for his pop records, Elton John teamed up with Tim Rice for Elton's first film soundtrack since 1971.

Hints & Tips: The rhythm in bar 7 (repeated in bar 16) is quite tricky.  
Try practising the right hand alone whilst counting a bar of 4/4 aloud.

Moderately ♩ = 80

The musical score for "Circle of Life" is presented in four systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked "Moderately" with a quarter note equal to 80 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings. Chord symbols are provided above the vocal line: Bb, Cm/Bb, F7/A, Bb, F/A, Gm7, Cm7, Ab, F, Bb, Cm/Bb, F7/A, Bb, F/A, and Gm7. The lyrics are written below the vocal line.

From the day we ar-rive on the plan-et and blink-ing, step in - to the  
sun, there's more to be seen than can ev-er be seen, more to  
do than can ev-er be done. Some say, "Eat or be eat-en." Some  
say, "Live and let live." But all are a-greed, as they

14 Cm7 A<sup>b</sup> F E<sup>b</sup>/F

join the stan - pede, you should nev - er take more than you give, in the cir - cle of

17 B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>

life. It's the wheel of for - tune. It's the leap of faith...

21 E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> F/E<sup>b</sup>

It's the band of hope, till we find our

25 B<sup>b</sup>/D G7 Cm7 G<sup>b</sup>

place on the path un - wind - ing, in the

29 B<sup>b</sup>/F F7 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>

cir - cle, the cir - cle of life.



# Colors of the Wind

## from *Pocahontas*

Music by Alan Menken  
Lyrics by Stephen Schwartz

This was the first Disney animated feature to be based on a real historical character, namely the Native American woman, Pocahontas. It portrays a fictionalised account of her encounter with English settlers to whom, in this song, she tries to explain the wonders of the earth and nature, including the spirit within all living things.

**Hints & Tips:** Rather than keeping strictly to the tempo as you play this piece, achieve a relaxed, wistful feel by employing *rubato*. This means you 'give and take', making some notes slightly longer than they should be and others a little shorter.

With feeling  $\text{♩} = 100$

The musical score is written for piano and voice. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature is C major, and the time signature is 4/4. The tempo is marked 'With feeling' and the metronome is set to 100. The score includes the following lyrics and musical notation:

**System 1:** Chords: C, Am. Lyrics: You think you own what - ev - er land you land on: the

**System 2:** Chords: C, Em, Am, Em. Lyrics: earth is just a dead thing you can claim; but I know ev - 'ry rock and tree and

**System 3:** Chords: F, C/E, Dm, G, Am, G. Lyrics: crea - ture has a life, has a spir - it, has a name. You

**System 4:** Chords: C, Am, C. Lyrics: think the on - ly peo - ple who are peo - ple are the peo - ple who look and think like

12 **Em** **Am** **Em** **F** **C/E**

you, but if you walk the foot-steps of a strang - er, you'll learn

15 **Dm** **G** **C** **Em/B** **Am**

things you nev - er knew you nev - er knew. Have you ev - er heard the wolf cry to the

18 **Em** **F** **Am** **Em**

blue corn moon, or asked the grin-ning bob - cat why he grinned? Can you

21 **F** **G/F** **Em** **Am** **F** **C/E**

sing with all the voic - es of the moun - tain? Can you paint with all the col - ors of the

24 **Am** **Dm** **F** **C**

wind? Can you paint with all the col - ors of the wind?

# Cruella De Vil

from *101 Dalmatians*

Words and Music by Mel Leven

This song is sung by Roger, husband of Anita and the owner of the dalmatian Pongo in the 1961 film *101 Dalmatians*.

He starts by humming the tune to Anita, before adding the lyrics when he spots the silhouette of Cruella De Vil walking up to their front door. Played by Betty Lou Gerson in the original film, Cruella became an iconic Disney character which sparked actors such as Glenn Close and Emma Stone to play her in live-action versions of the film.

**Hints and Tips:** You will need to spend some time learning the right hand. This is tricky as it uses a swung rhythm (each pair of quavers/eighth notes is played 'long-short'). Have a listen to the song to hear it in action.

Moderate Swing ♩ = 90

Chords: C7, F7

mf

Cru -

Chords: C7, F7

3

- el - la De Vil, Cru - el - la De Vil, if  
curl of her lips, the ice in her stare, all

Chords: C7, F7

5

she does - n't scare you, no e - vil thing will, To  
in - no - cent chil - dren had bet - ter be - ware, She's

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7 **C7** **Am**

see her is to take a sud - den chill. Cru -  
 like a spi - der wait - in' for the kill. Look

9 **C/G** **To Coda** **C** **E**

- el - la, Cru - el - la De Vil. At first, you think Cru - el - la is a  
 out for Cru - el - la De

12 **Am** **E** **Am**

dev - il, but af - ter time has worn a - way the shock, you

15 **D** **F#dim7**

come to re - al - ize... you've seen her kind of eyes... watch - ing you from un - der - neath a

18 **G** **D.S. al Coda**

rock. The

**Coda** **C** **C7**

Vil.



# Do You Want to Build a Snowman?

## from *Frozen*

Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez

In the movie, this track shows Anna growing up and desperate to play with her older sister Elsa who, after accidentally hurting Anna with her power to control snow and ice, rarely leaves her room during their childhood. During the song, we can see Anna singing and intermittently knocking on Elsa's door as the movie fast-forwards through their upbringing, which includes the tragic death of their parents. It's during this time of mourning that an unhappy Anna knocks for the final time, asking "what are we gonna do?".

**Hints & Tips:** This should be played delicately. The melody line is made up of short phrases with rests in between. Make sure you count carefully and don't rush the quavers/eighth notes.

**Moderately, expressive** ♩ = 120

The musical score is written for piano and voice. It begins with a tempo and mood instruction: 'Moderately, expressive' with a quarter note equal to 120 beats per minute. The key signature has two flats (B-flat major), and the time signature is 4/4. The score is divided into four systems, each with four measures. Chord symbols are placed above the staff: N.C. (No Chord), F, N.C., C/E, N.C., Bb/D, N.C., Cm, F7, Bb, F/A, Em7b5, A7, Dm, G7/B, N.C., Bb, F/A, N.C. The melody line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the staff, with some words split across measures. The score ends with a double bar line after the 15th measure.

Do you want to build a snow-man? Come on, let's go and play!

I nev-er see you an-y-more. Come out the door! It's like you've gone a-way.

We used to be best bud-dies, and now we're not. I wish you would tell me

why. Do you want to build a snow-man? It does-n't have to be a

16 **B $\flat$ m** **F N.C.** **F** **N.C.**

snow - man. Do you want to build a snow - man? Or ride our bikes a-round the

20 **C/E** **N.C.** **B $\flat$ /D** **Dm**

halls? I think some com-pany is o-ver-due; I've start-ed talk-ing to the pic-tures on the

24 **Cm** **F7** **B $\flat$**  **F/A**

walls. It gets a lit-tle lone - ly, all these emp - ty rooms, just

28 **Em7 $\flat$ 5** **A7** **Dm** **G7/B N.C.**

watch - ing the hours tick by. Do you want to build a

31 **B $\flat$**  **F/A** **N.C.** *rit.* **B $\flat$ m** **F**

snow - man? It does - n't have to be a snow - man.

# A Dream Is a Wish Your Heart Makes

## from *Cinderella*

Music by Mack David and Al Hoffman  
Lyrics by Jerry Livingston

This song was originally composed for the 1950 animated Disney film *Cinderella*, but this version was recorded by star Lily James for the 2015 live-action film's soundtrack. One of the most popular Disney songs, the tune features a wonderful melody as Cinderella optimistically sings of dreams coming true. Composed by Mack David, Al Hoffman and Jerry Livingston, the song was used over the end credits of Kenneth Branagh's film adaptation.

**Hints & Tips:** The melody is in the left hand throughout, so keep the right-hand chords soft to allow it to come through. Check the ledger lines from bar 25, working out the notes first and penciling them in if you need to.

### Magical Waltz ♩ = 132

**System 1:** Chords: C, C<sup>aug</sup>, C. Lyrics: A dream is a wish your heart makes. Dynamics: *mp*. Fingerings: 3, 1, 3, 1.

**System 2:** Chords: C, E<sup>aug</sup>, F. Lyrics: when you're fast a - sleep. In. Fingerings: 4, 4, 3.

**System 3:** Chords: D<sup>m</sup>, D<sup>b<sup>aug</sup></sup>, D<sup>m</sup>. Lyrics: dreams you will lose your heart - aches; what - . Fingerings: 3.

**System 4:** Chords: G, C. Lyrics: - ev - er you wish for, you keep. Have. Fingerings: 1, 3.

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17 **C** **Caug** **C**

faith in your dreams and some day your

21 **Eaug** **F**

rain - bow will come smil - ing through. No mat - ter

25 **Dm** **F#m7b5** **C** **D7**

how your heart is griev - ing, if you keep on be - liev - ing, the

29 **Dm** **Fm**

dream that you wish will come

33 **C**

true.

# Go the Distance

## from *Hercules*

Music by Alan Menken  
Lyrics by David Zippel

A teenage Hercules sings this song on a quest to find out where he belongs in the world. During the track, his parents tell him he was sent to them with a medallion from the Gods and Hercules discovers he is the son of Zeus. A short reprise of the song occurs once he has met Zeus and is on a mission to find his trainer and become a true hero. The song is written by Alan Menken with lyrics by David Zippel and was performed by Roger Bart in the original 1997 film.

**Hints and Tips:** Take your time with this song. The left hand is playing on almost every beat, and the right-hand rhythms should sound free and natural, but not rushed. This is in the key of G, so there is an F# in the key signature. This affects the left hand at the beginning.

Slow Ballad ♩ = 80

Chords: C D G C D G C D Em7

1 2

I have of - ten dreamed of a far - off place where a great, warm wel-come will be

4 Cmaj7 Dsus4 D C D G C D Em

1 2

wait - ing for me. Where the crowds will cheer when they see my face, and a

7 C B Em G/D C Dsus4 D G/B Am/C

1 2 3 4 3

voice keeps say - ing this is where I'm meant to be. I will find my way, —

10 G/D D D/C G/B Am/C G/D D D/C

I can go the dis-tance. I'll be there some - day, — if I can be strong. I know

13 **G/B** **C** **Em7** **Am7**

ev - 'ry mile... will be worth my while. I would

16 **C** **D** **G** **Em** **Cmaj7** **C/D** **G**

go 'most a - ny - where to feel like I be - long.

19 **D**

I will

23 **G/B** **Am/C** **G/D** **D** **C** **G/B** **Am/C**

beat the odds, I can go the dis - tance. I will face the world,

26 **G/D** **D** **C** **G/B** **A/C#** **B/D#** **Em**

fear-less, proud and strong. I will please the Gods, I can go the dis-tance till I

29 **C** **D** **G** **Em** **C** **D** **G**

find my he - ro's wel-come right - where I be - long.

# Hawaiian Roller Coaster Ride

## from *Lilo & Stitch*

Words and Music by Alan Silvestri and Mark Keali'i Ho'omalulu

A young Hawaiian girl, Lilo, befriends an alien that she mistakes for an ugly dog, whom she calls Stitch. Stitch is invited to surf the Hawaiian waves with Lilo, her big sister Nani and Nani's boyfriend, David, when this song is performed in the 2002 film *Lilo & Stitch*. Soon, Stitch learns about the value of family and caring for others. It was written by Mark Keali'i Ho'omalulu and Alan Silvestri and incorporates a combination of Hawaiian and English lyrics about surfing.

**Hints and Tips:** Try a slow tempo at first, as there are some fast notes to play in the right hand. Keep your wrist relaxed; this will help with the repeated notes. Remember there's a B<sup>b</sup> in the key signature.

Moderately fast  $\text{♩} = 116$

**System 1 (Measures 1-4):** Treble clef, melody of eighth and sixteenth notes. Bass clef, harmonic accompaniment. Chords: F, Gm/F, F, Gm/F. Dynamic: *mf*.

**System 2 (Measures 5-8):** Treble clef, melody of eighth and sixteenth notes. Bass clef, harmonic accompaniment. Chords: F, Gm/F, F, Gm/F.

**System 3 (Measures 9-12):** Treble clef, melody of eighth and sixteenth notes. Bass clef, harmonic accompaniment. Chords: F, Gm/D, F, Gm/D. Lyrics:  
 There's no place I'd rath - er be than on my surf - board out at sea.  
 There's no place I'd rath - er be than on the sea - shore dry, wet, free.

**System 4 (Measures 13-16):** Treble clef, melody of eighth and sixteenth notes. Bass clef, harmonic accompaniment. Chords: F, Gm/D, F, Gm/D. Lyrics:  
 Lin - ger - ing in the o - cean blue. And if I had one wish come true I'd  
 On gold - en sand is where I'd lay. and if I on - ly had my way, I'd



9 **B♭** **F/D** **B♭**

surf 'til the sun sets be - yond the ho - ri - zon.  
 play 'til the sun sets be - yond the ho - ri - zon.

11 **F** **Gm/D** **F** **Gm/D**

A wi - ki wi - ki, mai lo - hi lo - hi. La - we mai i ko pa - pa he - 'e na - lu.  
 La - la - la i ka-la ha - na - ha - na. Me ke kai ho - en - e i ka pu - 'e o - ne.

13 **C** **B♭** **F** **Gm/D**

Fly - ing by on a Ha - wai - ian roll - er coast - er ride.  
 It's time to try the Ha - wai - ian roll - er coast - er ride.

16 **F** **Gm/D** **F** **Gm/D**

A wi - ki wi - ki, mai lo - hi lo - hi.  
 Hang loose, hang ten, how's it shake - a - shak - a.

18 **B♭** **F** **Gm/D**

La - we mai i ko pa - pa he - 'e na - lu. Pi - i na na - lu la la - ha - la - ha.  
 No wor - ry, no fear. Ain't no big - gy, brad - dah. Cut - tin' in, cut - tin' up, cut - tin' back, cut - tin' out.

20 **B♭** To Coda  $\text{C}$

O ka mo - a - na ha - nu - pa - nu - pa. } Let's go jump - in', surf's up and pump - in'.  
 Front - side, back - side, goof - y foot - ed wipe - out.

22 **B♭** **F** **Gm/D**

Coast - in' with the mo - tion of the o - cean. Whirl - pools swirl - ing, cas - cad - ing, swirl - ing.

24 **N.C.** **F** **Gm/F** **F** **Gm/F** *D.S. al Coda*

Ha - wai - ian roll - er coast - er ride.

$\text{Coda}$  **C** **B♭**

La - la - la i ka - la ha - na - ha - na. Me ke kai ho - en - e i ka pu - 'e one.

29 **F**

He - le - he - le mai ka - kou e. Ha - wai - ian roll - er coast - er ride.

# I'll Make a Man Out of You

## from *Mulan*

Music by Matthew Wilder  
Lyrics by David Zippel

In this 1998 Disney film, Mulan takes her ageing father's place in the army to save his life, disguising herself as a man. This song occurs when the army captain, Li Shang, takes on the new recruits and throws them into a harsh training regime in order to fight their enemy, the Huns. The song is sung by "Puppy Love" singer, Donny Osmond, who also found fame as Joseph in *Joseph and the Technicolor Dreamcoat* in the 1990s, racking up over 2,000 performances!

**Hints and Tips:** Try to imagine a military-style drum beat underneath your playing. This may help you keep in time, especially in the bars where you have long, held notes. Keep it steady — there are semiquavers/sixteenth notes in the right hand on the second page, and some tricky rhythms.

**Steadily** ♩ = 104

The musical score is written for voice and piano. It begins with a tempo marking of 104 beats per minute and a dynamic of *mf*. The key signature has two flats (B-flat major). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Let's get down to bus -', 'ness to de - feat the Huns.', 'Did they send me daugh - ters when I asked for sons?', and 'You're the sad - dest bunch I ev - er met. But you can'. The piano accompaniment features a steady drum-like beat in the left hand and melodic lines in the right hand. Chord symbols are provided above the vocal line: G, F, Dm, C/E, F, Gm, C, Dm, C/E, F, Gm, C/E, Bb/D, and C/E.

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13 F B $\flat$

bet be - fore we're through, mis - ter, I'll make a man

16 C Dm C Dm N.C. Dsus2

out of you

19 B $\flat$  C A/C# Dm

I'm nev - er gon - na catch my breath. Say good-bye to those who knew me.

21 C/E F B $\flat$

Boy, was I a fool in school for cut - ting gym.

23 C A/C# Dm

This guy's got 'em scared to death. Hope he does - n't see right through me.

25 C/E F B $\flat$

Now I real - ly wish that I knew how to swim. Be a man!

27 C/E F Dm B $\flat$  C A/C $\sharp$

We must be swift as the cours - ing riv - er, with all the force of a great

30 Dm B $\flat$  C A/C $\sharp$  Dm

ty - phoon, with all the strength of a rag - ing fire, mys -

33 1. B $\flat$  C Csus2 D

- ter - i - ous as the dark side of the moon.

37 2. B $\flat$  C Dm

- ter - i - ous as the dark side of the moon.

# He's a Tramp

## from *Lady and the Tramp*

Words and Music by Peggy Lee and Sonny Burke

Jazz superstar Peggy Lee plays many roles in this Disney classic, released in 1955. Co-written with Sonny Burke, the duo also wrote "La La Lu" and "The Siamese Cat Song" for the movie, and Lee voiced the characters of the two Siamese cats, Si and Am, a stray Pekingese dog named Peg and the human wife of 'Jim Dear'. The film tells the story of Lady, a Cocker Spaniel who is forced out of her home and falls for a stray called Tramp, encountering many adventures along the way.

**Hints and Tips:** Note the way the left hand comes in on the second beat in bars 1-3 and 20-22. This song is in F major (don't forget the B's), and is another one that uses a 'swing' rhythm.

**Moderate Swing** ♩ = 92

He's a tramp, but they love him; breaks a  
tramp, he's a scoundrel, he's a

new heart ev'ry day. He's a tramp; they a -  
round - er, he's a cad. He's a tramp, but I

1. -dore him. And I on - ly hope he'll stay that way. He's a  
love him. Yes,

2. c - ven I have got it pret - ty bad. You can nev - er tell when

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13 B $\flat$  F B $\flat$

he'll show up. He gives you plen - ty of trou - ble.

16 G $\sharp$ /B D7 $\sharp$ 5/C

I guess he's just a no 'count pup. but I wish that

19 Gm/B $\flat$  Am/C B $\flat$ /D C/E Gm/D C/E Gm/D

he were dou - ble. He's a tramp, he's a rov - er, and there's

22 F C/E Gm7 C Am C7/G

noth - ing more to say. If he's a tramp, he's a

25 F Fdim C7 F

good one, and I wish that I could trav - el his way.



# How Far I'll Go

## from *Moana*

Music and Lyrics by Lin-Manuel Miranda

Moana, an independent Polynesian teenager, wrestles with her duties to her tribe while longing for adventure on the open sea in this song from the 2016 film, *Moana*. It was the debut performance from actor and singer Auli'i Cravalho, who has since gone on to work with NBC, Netflix and Hulu. The *Moana* soundtrack was written by Lin-Manuel-Miranda, who has appeared as a songwriter for many films since, having also written and starred in the musical theatre smash-hit show, *Hamilton*.

**Hints and Tips:** Have a listen to the song to understand the rhythm of the right hand. It's 'syncopated' which means there are a lot of off-beats. Practise the right hand on its own until you're completely comfortable, then add the left.

**Moderately** ♩ = 78

**System 1:** **F** **C/G**  
 I've been star - ing at the edge of the wa - ter long as I can re -

**System 2:** **Dm** **B<sup>b</sup>/sus2** **F**  
 -mem - ber, nev - er real - ly know - ing why. I wish I could be the per - fect

**System 3:** **C/G** **Dm**  
 daugh - ter, but I come back to the wa - ter, no mat - ter how hard I

**System 4:** **B<sup>b</sup>/sus2** **Dm**  
 try. Ev - 'ry turn I take, ev - 'ry trail I track, ev - 'ry

10 **Csus2/E** **F** **Bbm6**

path I make, ev-ry road leads back to the place I know where I can-not go, where I long to be. See the *mf*

13 **F** **Csus4** **C** **Dm7**

line where the sky meets the sea, it calls me, and no one knows how far it

16 **Bbadd2** **F** **Csus4** **C**

goes. If the wind in my sail on the sea stays be-hind me, one day I'll

19 **Dm7** **Bbm6** **F**

know. If I go, there's just no tell-ing how far I'll go.

# I See the Light

## from *Tangled*

Music by Alan Menken  
Lyrics by Glenn Slater

This song was composed by Alan Menken with lyrics by Glenn Slater for Disney's 50th animated film *Tangled*. Performed by Mandy Moore and Zachary Levi, who played Rapunzel and Flynn Rider respectively, the ballad accompanies the 'lantern scene' in the film, which was widely acclaimed by critics for the beauty of its animation. The sequence (and its 45,000 floating lanterns!) is remembered for being the emotional peak of the film.

**Hints & Tips:** There are quite a few changes in position for the right hand, so check the fingering carefully. Play through bars 28 and 29 on their own until you can play the quavers/eighth notes smoothly.

Gentle ♩ = 100

The musical score is written for piano in 4/4 time, marked 'Gentle' with a tempo of 100 beats per minute. It consists of 10 measures across four systems. The right hand plays a melody with various chords (C, G, F, D, Gsus4, C) and fingerings (1, 2, 3, 4, 5). The left hand provides a steady accompaniment with eighth and sixteenth notes. The lyrics are written below the right-hand staff.

**System 1 (Measures 1-3):**

- Measure 1: Chord C, melody starts on G4 (finger 3), lyrics "All those days," (mp)
- Measure 2: Chord G, melody moves to A4 (finger 1), lyrics "watch-ing from the win-dows."
- Measure 3: Chord C, melody moves to G4 (finger 3), lyrics "All those years,"

**System 2 (Measures 4-6):**

- Measure 4: Chord G, melody moves to F#4 (finger 2), lyrics "out-side, look-ing in."
- Measure 5: Chord F, melody moves to E4 (finger 3), lyrics "All that time,"
- Measure 6: Chords C and F, melody moves to D4 (finger 3), lyrics "nev-er e-ven know-ing"

**System 3 (Measures 7-9):**

- Measure 7: Chord C, melody moves to G4 (finger 3), lyrics "just how blind I've been."
- Measure 8: Chord D, melody moves to A4 (finger 5), lyrics "just how blind I've been."
- Measure 9: Chord Gsus4, melody moves to G4 (finger 5), lyrics "Now I'm here,"

**System 4 (Measures 10-12):**

- Measure 10: Chord G, melody moves to F#4 (finger 3), lyrics "blink-ing in the star-light."
- Measure 11: Chord C, melody moves to G4 (finger 3), lyrics "Now I'm here."
- Measure 12: Chord G, melody moves to A4 (finger 3), lyrics "sud-den-ly I see,"

13 F Em Am D Gsus<sup>4</sup> G

Stand - ing here, it's all so clear, I'm where I'm meant to be. And at *mf*

*cresc.*

17 F C G C

last I see the light, and it's like the fog has lift - ed. And at

21 F C E Am

last I see the light, and it's like the sky is new. And it's

25 F C E F

warm and real and bright, and the world has some - how shift - ed.

29 C G F G C

All at once, ev-'ry-thing looks diff-'rent now that I see you.

*mp*

# I Wan'na Be Like You

(The Monkey Song)

from *The Jungle Book*

Words and Music by Richard M. Sherman and Robert B. Sherman

This was the last film Walt Disney ever produced before passing away mid-production in 1966, before the film's release in 1967. This song is sung by Louis Prima, who plays the character King Louis, an orangutan who wants Mowgli to teach him how to make fire like the humans. *The Jungle Book* is based on the book by Rudyard Kipling about abandoned child, Mowgli, left to be raised by wolves in the jungle. Upon hearing of the return of the tiger, Shere Khan, Mowgli must return to the 'man village' to avoid being killed by the vicious feline predator.

Hints and Tips: You could start by just playing the top note in the right hand, instead of both notes.  
This song is in A minor, so there's no key signature, but there are quite a few G's.

Moderate Swing  $\text{♩} = 92$

Am

Now, *mf* I'm the king of the swing - ers, the jun - gle V. l.

The first system of musical notation for the song. It consists of a grand staff with a treble and bass clef. The key signature is A minor (no sharps or flats). The time signature is 4/4. The tempo is Moderate Swing, 92 beats per minute. The first measure starts with a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: 'Now, I'm the king of the swing - ers, the jun - gle V. l.'

4 E7

p. I've reached the top and had to stop and

The second system of musical notation. It starts with a piano (p) dynamic. The melody continues in the right hand, and the bass line continues in the left hand. The lyrics are: 'I've reached the top and had to stop and'.

7

Am

E

that's what's both - er - in' me. I wan - na be a man,

The third system of musical notation. It starts with a piano (p) dynamic. The melody continues in the right hand, and the bass line continues in the left hand. The lyrics are: 'that's what's both - er - in' me. I wan - na be a man,'.

10 Am

E7

man - cub, and stroll right in - to town, and be just like the

The fourth system of musical notation. It starts with a piano (p) dynamic. The melody continues in the right hand, and the bass line continues in the left hand. The lyrics are: 'man - cub, and stroll right in - to town, and be just like the'.

14 Am G7

oth - er men, I'm tired of mon - key - in' 'round! Oh.

17 C A N.C.

ooh, ooh, ooh! (Ee - ee.) I wan-na be like you, ooh, ooh! (Ee - ee.) I wan-na

21 D9 G13 C C#dim7 Dm7 G13

walk like you. talk like you, too, ooh, ooh. (Ee - ee.) You'll see it's

25 C A

true, ooh, ooh! (Ee - ee.) An ape like me, ee, ee, (ooh, - ooh,) can

29 D9 G13 C

learn to be hu - ooh - ooh - man, too, ooh, ooh! (Ee - ee.)

# Into the Unknown

## from *Frozen 2*

Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez

We follow Elsa's footsteps to discover more about her powers in *Frozen 2*, with "Into the Unknown" playing a central role in the movie's storyline. Questioning the meaning of her "secret siren", Elsa sings this tune to the disembodied voice that keeps her awake, luring her to follow its call. It's another epic journey for Elsa in this second film, accompanied by Anna, Kristoff, Sven and Olaf.

**Hints & Tips:** Try to feel the dotted crotchet/quarter note pulse of this song. A quick listen should help with the rhythm of the 'Ah's' at the beginning. The left hand really drives the song forward from bar 33: It can be more insistent here. At the end, the music goes back into its shell, with an echo of the beginning.

With movement  $J = 100$

N.C.

The musical score is written for piano and voice. It begins with a piano introduction in 8/8 time, marked 'N.C.' (No Chords) and 'p' (piano). The tempo is indicated as  $J = 100$ . The score is divided into four systems, each containing a vocal line and a piano accompaniment line. The vocal line starts with a long note on 'Ah' and continues with 'sh.)', 'I can hear you, but I won't. Some look for trou - ble, while oth - ers don't. There's a'. The piano accompaniment provides a steady rhythmic foundation with dotted crotchets and quarter notes. The score includes bar numbers 5, 9, and 13. The key signature is one flat (B-flat major or D minor).

5

sh.)

I can

9

G

hear you, but I won't. Some look for

13

trou - ble, while oth - ers don't. There's a

17 **F** **C**

thou - sand      rea - sons I should      go a - bout my

20 **F**

day and ig - nore your      whis - pers, which I

23 **C** **Dm**

wish would go a - way...      Oh.      (Ah.)

26 **G5**

Oh.      (Ah.)

30

You're not a



33 D<sup>5</sup>

voice. You're just a ring - ing in my ear,

36 G<sup>5</sup>

— and if I heard you, which I don't, I'm

39 F

spo - ken for, I fear. Ev - 'ry - one I've

42 C

ev - er loved is here with - in these walls. I'm

45 G A

sor - ry, se - cret si - ren, but I'm block - ing out your

48 **B5**

calls. I've had my ad - ven - ture. I

51 **G**

don't need some - thing new! I'm a - fraid of what I'm

54 **Gmaj7**

risk - ing if I fol - low you in - to the un -

57 **D5**

- known. in - to the un -

61 **G**

- known.

in - to the un -

65 **Bm**

- known!

69 **G<sup>5</sup>**

(Ah.)

73 **G<sup>5</sup>**

*p* ah.)

# Part of Your World

from *The Little Mermaid*

Music by Alan Menken  
Lyrics by Howard Ashman

Composed by Alan Menken with lyrics by Howard Ashman, "Part of Your World" was one of the first songs in a Disney film that became known as the 'I want' song; a big number that shares with the audience the main character's hopes and dreams. To get more of an idea of what Princess Ariel would be feeling, singer Jodi Benson requested that the studio's lights be dimmed to make her feel like she was underwater.

Hints & Tips: Make the whole song as expressive as you can, using the dynamics and tempo markings to create an emotional performance.

Flowing  $\text{♩} = 62$

The musical score is written for piano and voice. It consists of four systems of music. The first system starts with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Flowing' with a quarter note equal to 62 beats per minute. The first measure has a B-flat chord and the lyrics 'Look at this stuff,'. The second measure has a C/B-flat chord and the lyrics 'is - n't it neat?'. The second system starts with a B-flat chord and the lyrics 'Would - n't you think my'. The third measure has a C/B-flat chord and the lyrics 'lec - tion's com - plete?'. The third system starts with an Am7 chord and the lyrics 'Would - n't you think I'm the girl,'. The fourth measure has a Dm7 chord and the lyrics 'the girl who has'. The fourth system starts with a G7sus4 chord and the lyrics 'ev - 'ry - thing?'. The fifth measure has a G7 chord and the lyrics 'I've got'.

Look at this stuff, is - n't it neat?

Would - n't you think my col - lec - tion's com - plete?

Would - n't you think I'm the girl, the girl who has

ev - 'ry - thing? I've got

9 **B<sup>b</sup>maj7** **Am7** **Dm7**

gad - gets and giz - mos a - plen - ty. I've got who's - it's and what's - it's ga -

12 **G7sus4** **G7** **B<sup>b</sup>maj7** **F/A**

-lore. D'ya want thing - a - me bobs? I got twen - ty. But who

15 **Dm** **G7sus4** **G7** *rit.* **B<sup>b</sup>/C** **C** **B<sup>b</sup>/C** **C**

cares? No big deal. I want more.

*a tempo*  
19 **F** **Am7** **B<sup>b</sup>add9**

I wan - na be where the peo - ple are, I wan - na see, wan - na

22 **C** **Dm** **Am7**

see 'em danc - ing. Walk - ing a - round on those, what do you call 'em?

25 **Csus4** **C** **F** **Am7**

feel.\_\_\_\_ Flip - pin' your fins,\_\_\_\_ you don't get too far.\_\_\_\_

29 **Bbmaj7** **C** **Dm** **Am7**

Legs are re - quired\_\_\_\_ for jump - ing, danc - ing, stroll - ing a - long\_\_\_\_ down a, what's the word a - gain?

33 **Csus4** **C7** **F** **F/Eb**

street.\_\_\_\_ Up where they walk, up where they run, up where they

37 **Bb** **Bbm6** **F/C** **C7**

stay all day\_\_\_\_ in the sun, wan - der - ing free. Wish I could be part of that

41 **Bbadd9** **Cadd9** **Fadd9** **F**

world.\_\_\_\_ *mp*

# Just Around the Riverbend

## from *Pocahontas*

Music by Alan Menken  
Lyrics by Stephen Schwartz

The story of Native American woman Pocahontas is depicted in this 1995 Disney film. This song is sung by Broadway singer, Judy Kuhn, as Pocahontas exclaims her love of travelling with the water and the adventures she wants to embark upon instead of marrying the native warrior, Kocoum, who her father, Chief Powhatan, wants her to settle down with. The song was written by Alan Menken, with lyrics by Stephen Schwartz. Alan Menken is also responsible for the music of many other Disney films, including *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*.

**Hints and Tips:** This song is in C, so you have no sharps or flats to worry about. You need a firm sense of pulse, as there are quavers/eighth notes and semiquavers/sixteenth notes in the right hand. Also, be careful of the 2/4 bar early on in the song.

With motion  $J = 102$

What I love most a-bout riv-ers is: you can't step in the same riv-er twice.

The wa-ter's al-ways chang-ing, al-ways flow-ing. But

peo-ple, I guess, can't live like that; we all must pay a price: To be

safe we lose our chance of ev-er know-ing what's a-round the riv-er-bend.

11 F F/G Em F/G Em/G F/G G

— wait - ing just a-round the riv - er - bend. 1

14 G/F C/E F C G/F C/E F

look once more, just a-round the riv - er - bend, be - yond the shore,

*f*

17 **C** **Am** **D<sup>9</sup>sus<sup>4</sup>** **D<sup>9</sup>**

where the gulls fly free. Don't know what for, what I dream the day might send

*mp*

20 F/G Faug/G F/G rit. Dm7

just a-round the riv - er - bend. Just a - round the

This musical score is for the song 'Just a Round the River Bend'. It features a piano introduction and a vocal melody. The piano part is in the left hand, and the vocal melody is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure contains the lyrics 'just a-round the riv - er - bend.' and the second measure contains the lyrics 'Just a - round the'. The third measure is a continuation of the melody. The piano introduction consists of a series of chords: F/G, Faug/G, F/G, and rit. Dm7. The vocal melody is a simple, catchy tune that repeats the lyrics.

23 **G7sus4** **C** **Cadd9**

riv - er

bend.



# Let It Go

## from *Frozen*

Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez

"Let It Go" has since become one of the best-selling singles of all time and has earned many accolades, including the Academy Award® for Best Original Song at the 86th Academy Awards. Composed by husband and wife songwriters Kristen Anderson-Lopez and Robert Lopez, the song was written for and originally performed by Idina Menzel, whose powerful vocals perfectly voiced Elsa's newfound freedom in the film. The song was reportedly composed in just a single day, after an inspiring walk in New York's Prospect Park.

Hints & Tips: There's a lot to watch out for in this, so read through and mark in pencil anything you're unsure of. Practise these bits thoroughly before putting the whole piece together.

Excitedly ♩ = 68

The musical score is written for piano and voice. It consists of four systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Excitedly' with a quarter note equal to 68 beats per minute. The score includes the following lyrics and musical notation:

**System 1:** The snow glows white on the moun-tain to - night, not a foot - print to be seen, a

**System 2:** king-dom of i - so - la - tion, and it looks like I'm the Queen.

**System 3:** The wind is howl - ing like this swirl - ing storm in - side,

**System 4:** could - n't keep it in, heav - en knows I tried.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp* (mezzo-piano). Chord symbols (Am, F, G, Dsus4, Dm, D) are placed above the staff to indicate the harmonic structure.

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9 G F

Don't let them in don't let them see be the good girl you al-ways have to be

*mf*

11 G F

con-ceal don't feel don't let them know well, now they know Let it go

*cresc.* *f*

14 C G Am F

let it go can't hold it back an-y-more Let it go

16 C G Am F C G

let it go turn a-way and slam the door I don't care what they're

19 Am F Em D# F

go-ing to say let the storm rage on the cold nev-er both-ered me an-y-way

# Once Upon a Dream

## from *Sleeping Beauty*

Words and Music by Sammy Fain and Jack Lawrence  
Adapted from a theme by Tchaikovsky

In a new angle for Disney, *Maleficent* tells the story of *Sleeping Beauty* from the point of view of the infamous fairy Maleficent, played by Angelina Jolie. "Once Upon a Dream", covered for this film by Lana Del Rey, featured in Disney's original animated version of the story and was based on a waltz from Tchaikovsky's ballet *The Sleeping Beauty*.

Hints & Tips: Play this slowly with a haunted, dreamy feel;  
both hands should flow smoothly and evenly, and not plod along.

Moderate Waltz ♩ = 112

**System 1:** Measures 1-4. Chords: F, Am, F, Am. Lyrics: I know you, I walked with you.

**System 2:** Measures 5-8. Chords: C, B7, C. Lyrics: once up - on a dream.

**System 3:** Measures 9-12. Chords: C, G/D, Gm. Lyrics: I know you, that look in your

**System 4:** Measures 13-16. Chords: F, Fsus4, F, C. Lyrics: eyes is so fa - mil - iar a gleam. And I

17 F Am F Am

know it's true that vi - sions are

21 C B7 C N.C.

sel - dom all they seem. But if

25 F D/F# Gm E/G#

I know you, I know what you'll do. You'll

29 F/A Am E♭/B♭ B♭ F/C

love me at once, the way you did once up - on

34 Am F N.C. F

a dream. But if dream.

# The Place Where Lost Things Go

## from *Mary Poppins Returns*

Music by Marc Shaiman  
Lyrics by Scott Wittman and Marc Shaiman

Emily Blunt takes on the role of the beloved magic nanny, Mary Poppins, in this sequel to the original 1964 film. For Emily Blunt, this was a nerve-wracking role to take on, as Julie Andrews' version is so iconic, but she can rest assured — Andrews wrote to the crew of *Mary Poppins Returns* and told them how much she loved it!

**Hints and Tips:** This is a gentle ballad that needs to be played softly. The song is in the key of C but there are several chromatic passages that make use of sharps and flats. Take your time with the twists and turns in the harmony, especially at places like bar 23.

Gently, not slow ♩ = 84

The musical score is written for piano and voice. It consists of four systems of music, each with a treble and bass staff. The key signature is C major, and the time signature is 4/4. The tempo is marked 'Gently, not slow' with a quarter note equal to 84 beats per minute. The score includes lyrics and chord symbols above the notes. The first system (bars 1-3) has chords C, Em, F, C, and Dm. The second system (bars 4-6) has chords G, C, Em, and F, with a 'To Coda' symbol at the end of bar 6. The third system (bars 7-9) has chords Dm, G, C/E, C, and Em. The fourth system (bars 10-12) has chords F, Csus2, C, Dm, and G. The lyrics are: 'Do you ev - er lie a - wake at night, just be-tween the dark and the may - be now the dish and my best spoon are play - ing hide and seek just be - morn - ing light, -hind the moon, search - ing for the things you used to know, wait - ing there un - til it's look - ing for the place where the lost things go? Do you ev - er dream or rem - i - nisce, won - d'ring where to find what you tru - ly miss? Well,

1 2 3 4 5 6 7 8 9 10 11 12

C Em F C Dm

G C Em F C

To Coda

Dm G C/E C Em

F Csus2 C Dm G

Do you ev - er lie a - wake at night, just be-tween the dark and the  
may - be now the dish and my best spoon are play - ing hide and seek just be -  
morn - ing light, -hind the moon, search - ing for the things you used to know,  
wait - ing there un - til it's look - ing for the place where the lost things go? Do you ev - er dream or  
rem - i - nisce, won - d'ring where to find what you tru - ly miss? Well,

13 C Em F Csus<sup>2</sup>/E C Dm

may - be all those things that you love so are wait - ing in the place where the

16 G C Em Fsus<sup>2</sup> F Em<sup>7</sup> Fsus<sup>2</sup>

lost things go. Mem - o - ries you've shared, gone for good, you feared, they're

19 Dm Am B<sup>b</sup> G Em F

all a - round you still, though they've dis - ap - peared. Noth - ing's real - ly left, or

22 Em<sup>7</sup> Am Dm<sup>7</sup>/b5 G G<sup>7</sup> D.C. al Coda

lost with - out a trace. Noth - ing's gone for - ev - er, on - ly out of place. So

♢ Coda F A<sup>b</sup> Fm B<sup>b</sup>/D C/G B<sup>b</sup>7/A<sup>b</sup>

time to show. Spring is like that now, far be - neath the snow,

rit. 28 C/G Am<sup>7</sup> Dm G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup> C

hid - ing in the place where the lost things go.

# Reflection

## from *Mulan*

Music by Matthew Wilder  
Lyrics by David Zippel

The 1998 film *Mulan* featured a performance of "Reflection" by actress Lea Salonga. It was also recorded by Christina Aguilera for the single version, becoming her debut single and propelling her to pop success. Aguilera was told she had to hit a specific note to be able to sing the song, so she reportedly practised a Whitney Houston number for hours before hitting the note and getting the chance to sing the song.

**Hints & Tips:** While this starts in A major, there's a key change early in the piece to C major; however, there are still accidentals to watch out for.

Reflectively ♩ = 92

The musical score for "Reflection" is presented in a piano-vocal format. It begins in A major (two sharps) and 4/4 time. The tempo is marked as "Reflectively" with a quarter note equal to 92 beats per minute. The score is divided into four systems, each with a key signature change indicated above the staff: A, F#m, Bm, E, A, F#m, G, C, Am, Dm, Fm, and C. The lyrics are written below the vocal line, and the piano accompaniment is shown on the grand staff. Fingerings and dynamics (p, mp) are indicated throughout the score.

**System 1:** A, F#m, Bm. Lyrics: "Look at me, I will nev - er pass for a per - fect bride,". Dynamics: *p*.

**System 2:** E, A, F#m, G. Lyrics: "or a per-fect daugh - ter. Can it be, I'm not meant to play this part.".

**System 3:** C, Am, Dm. Lyrics: "Now I see that if I were tru - ly to be my - self,". Dynamics: *mp*.

**System 4:** Fm, C. Lyrics: "I would break my fam - 'ly's heart.".

14 **C** **Am** **G** **F** **Fm**

Who is that girl I see, star - ing straight back at me?

*mf*

18 **C** **G** **Am** **Dm** **Bb** **G**

Why is my re - flec - tion some - one I don't know?

22 **C** **Am** **G** **F** **Fm**

Some - how, I can - not hide who I am, though I've tried.

26 **C** **G** **Am** **Dm** **Fm** **Am**

When will my re - flec - tion show who I am in - side?

30 **C** **G** **Am** **Dm** **Fm** **C**

When will my re - flec - tion show who I am in - side?

*mp*



# Remember Me

(Ernesto de la Cruz)

from *Coco*

Words and Music by Kristen Anderson-Lopez and Robert Lopez

The film *Coco* was released in late 2017 and depicts the life of a young, aspiring musician looking for his ancestor in the Land of the Dead, after music is banned in his household. This sentimental track appears three times, each in a different setting, displaying how the song can have multiple meanings. "Remember Me" was penned by duo Kristen Anderson-Lopez and Robert Lopez, who also wrote the smash hit "Let It Go" for the Disney film *Frozen*.

**Hints & Tips:** There are some tricky changes of harmony in this song.  
It's certainly worth listening to it several times before attempting to play it!

**Fast** ♩ = 110

**System 1:** Chord: D. Dynamics: *f*. Measure 1: Treble clef, F#4, A4, C5 (beamed), D5. Bass clef, F#2, A2, C3, D3. Measure 2: Treble clef, D5, C5, B4, A4. Bass clef, D3, C3, B2, A2. Measure 3: Treble clef, A4, G4, F#4, E4. Bass clef, G2, F#2, E2, D2. Measure 4: Treble clef, D5, C5, B4, A4. Bass clef, C3, B2, A2, G2.

**System 2:** Chords: G, A, D, G, A. Measure 5: Treble clef, G4, A4, B4, C5. Bass clef, G2, A2, B2, C3. Measure 6: Treble clef, A4, B4, C5, D5. Bass clef, A2, B2, C3, D3. Measure 7: Treble clef, G4, A4, B4, C5. Bass clef, G2, A2, B2, C3. Measure 8: Treble clef, A4, B4, C5, D5. Bass clef, A2, B2, C3, D3. Lyrics: Re-mem-ber.

**System 3:** Chords: D, B♭, C. Measure 9: Treble clef, D4, E4, F#4, G4. Bass clef, D2, E2, F#2, G2. Lyrics: me, *mf*. Measure 10: Treble clef, D4, E4, F#4, G4. Bass clef, D2, E2, F#2, G2. Lyrics: though I. Measure 11: Treble clef, B♭4, A♭4, G♭4, F♭4. Bass clef, B♭2, A♭2, G♭2, F♭2. Lyrics: have to say good-bye, re-mem-ber. Measure 12: Treble clef, C5, B♭4, A♭4, G♭4. Bass clef, C3, B♭2, A♭2, G♭2.

**System 4:** Chords: D, C7, F#7. Measure 13: Treble clef, D4, E4, F#4, G4. Bass clef, D2, E2, F#2, G2. Lyrics: me. Measure 14: Treble clef, D4, E4, F#4, G4. Bass clef, D2, E2, F#2, G2. Lyrics: Don't. Measure 15: Treble clef, C5, B♭4, A♭4, G♭4. Bass clef, C3, B♭2, A♭2, G♭2. Lyrics: let it make you cry, for. Measure 16: Treble clef, C5, B♭4, A♭4, G♭4. Bass clef, C3, B♭2, A♭2, G♭2.

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10 **Bm** **C** **D**

c - ven if I'm far a - way. I hold you in my heart. I

12 **G** **Bb7#5** **N.C.** **D**

sing a se - cret song to you each night we are a - part. Re-mem-ber me, though I

15 **Bb** **C** **D**

have to trav - el far, re - mem - ber me. Each time you

17 **A7** **D7** **G** **To Coda**

hear a sad gui - tar, know that I'm with you the on - ly

19 **F#m** **F#7/A#** **Bm** **Em** **A**

way that I can be, un - til you're in my arms a - gain, re - mem - ber

22 **D** **G** **A**

me. *f*

25 **D** **G** **A** **F#7/A#** **Bm**

28 **D7** **E7** **A** **N.C.** **D.S. al Coda**

Re - mem - ber

**Coda** *rit.* **F#m** **F#7/A#** **Bm** **Bb/F**

way that I can be, un - til you're in my arms a -

33 **A** **D/A** **G/A** **D**

-gain. *ff* re - mem - ber me.

# When Will My Life Begin?

## from *Tangled*

Music by Alan Menken  
Lyrics by Glenn Slater

Mandy Moore voices the character of Rapunzel in the 2010 film, *Tangled*, including this opening track where Rapunzel tries to make the most of her life in the tower while longing for freedom and exploration. The story of Rapunzel was originally based on a Brothers Grimm fairy tale, where the word 'rapunzel' was the name of a type of edible salad that Rapunzel's mother was said to have craved during her pregnancy, before an evil sorceress steals the child. *Tangled* marks the 50th Disney animated feature film!

**Hints and Tips:** When the vocal comes in, your left hand needs to be steady. Don't try and play it too fast! A slower tempo may help you with the right-hand semiquavers/sixteenth notes. This song is in F, with a B<sup>b</sup> in the key signature, but in places like bars 11 and 12, it may feel like you've moved into a new key, so take care reading all the flats.

**Moderately fast** ♩ = 104

**Csus4** **C** **Csus4**

**4** **C** **Csus4** **C**

**7** **F**

Sev - en A. M., the u - su - al morn - ing line - up,

**9** **C** **F**

Start on the chores, and sweep till the floor's all clean.

11 **D<sup>b</sup>** **A<sup>b</sup>**

Pol - ish and wax, do laun - dry, and mop, and shine - up. Sweep a -

13 **C** **C/B<sup>b</sup>** **F/A** **G/B** **C**

-gain, and by then it's, like, sev - en - fif - teen. And so I'll

15 **F** **B<sup>b</sup>** **Gm** **F**

read a book, or may - be two or three; I'll add a

17 **Dm** **G** **B<sup>b</sup>** **F** **C/E**

few more paint - ings to my gal - ler - y; I'll play gui -

19 Dm G B $\flat$  A7 Dm

- tar, and knit, and cook, and ba - sic - 'ly just won - der,

21 G7sus4 Csus4 Dm

"When will my life be - gin?" And I'll keep

23 Gsus4 F/A B $\flat$  Am D7

won - d'ring and won - d'ring and won - d'ring and won - d'ring,

25 Gsus4 Csus4 F

"When will my life be - - gin?"

# Show Yourself

## from *Frozen 2*

Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez

Sung by actresses Idina Menzel and Evan Rachel Wood, who play Elsa and Queen Iduna respectively, "Show Yourself" accompanies the moment Elsa finally has her questions answered in the film. Having spent years wondering why she was born with magic, Elsa comes to understand her true purpose, with the help of the memory of her mother, who duets with her in this spine-tingling song about standing up and facing challenges head on.

**Hints & Tips:** This is in an easy key, but be careful of the flats you have to play in bars 27-29. Most of the right-hand rhythm is fairly instinctive; just make note of the crotchet/quarter-note triplets. There are several of these, and they should sound natural and unhurried.

Moving ♩ = 116

C5

The first system of musical notation for the piano accompaniment of "Show Yourself". It is in 4/4 time, with a tempo of 116 beats per minute. The key signature has one flat (B-flat). The right hand starts with a treble clef and a key signature of one flat. The left hand starts with a bass clef and a key signature of one flat. The music begins with a C5 chord. The right hand has a melody of quarter notes: C5, D5, E5, F5, G5, A5, Bb5, C6. The left hand has a bass line of quarter notes: C4, B3, A3, G3, F3, E3, D3, C3. The system ends with a repeat sign.

The second system of musical notation for the piano accompaniment of "Show Yourself". It continues the melody from the first system. The right hand has a melody of quarter notes: C5, D5, E5, F5, G5, A5, Bb5, C6. The left hand has a bass line of quarter notes: C4, B3, A3, G3, F3, E3, D3, C3. The system ends with a repeat sign.

The third system of musical notation for the piano accompaniment of "Show Yourself". It continues the melody from the second system. The right hand has a melody of quarter notes: C5, D5, E5, F5, G5, A5, Bb5, C6. The left hand has a bass line of quarter notes: C4, B3, A3, G3, F3, E3, D3, C3. The system ends with a repeat sign.

The fourth system of musical notation for the piano accompaniment of "Show Yourself". It continues the melody from the third system. The right hand has a melody of quarter notes: C5, D5, E5, F5, G5, A5, Bb5, C6. The left hand has a bass line of quarter notes: C4, B3, A3, G3, F3, E3, D3, C3. The system ends with a repeat sign.

12

like a dream I can reach but not quite hold.

14

I can sense you there, like a friend I've al -

17

-ways known. I'm ar - riv - ing,

20

and it feels like I am home. I have



23 **G** **G/F**

al - ways been a for - tress, cold se - crets deep in -

4 1

26 **F** **F/E $\flat$**  **E $\flat$ sus2** **E $\flat$**

-side. You have se - crets too, but

1 2 3

29 **E $\flat$ /A $\flat$**  **A $\flat$**  **G** **N.C.** **Am**

you don't have to hide. Show your - self:

1 5

32 **F** **G** **N.C.** **Am**

I'm dy - ing to meet you. Show your - self:

1 5

35 F G Am

it's your turn. Are you the one I've been look-

1 4

38 F C G E7/G#

- ing for all of my life?

41 N.C. Am F N.C.

Show your - self. I'm read - y to learn.

2 1

44 Am D Am

Ah, ah. Ah, ah.

1 5

47 D

Ah.

# Speechless

## from *Aladdin*

Music by Alan Menken  
Lyrics by Benj Pasek and Justin Paul

Sung by Naomi Scott, who plays Jasmine in the 2019 *Aladdin* movie, this feminist song sends a powerful message about having a voice and speaking up against injustice. It was an addition to the original 1992 soundtrack by Alan Menken, Tim Rice and Howard Ashman. As Menken says, 'It was obvious that Jasmine needed to move from being a Disney animated princess to a three-dimensional young woman who wants to be heard and respected.'

**Hints & Tips:** Be careful not to start too fast, or else the right-hand quavers/eighth notes will feel too busy. There are some wide intervals in the left hand, eg. bar 14. Don't let your wrist sag.

Half-time feel ♩ = 116

Chords: A<sup>5</sup> Bdim/A Am<sup>7</sup> A<sup>5</sup> Bdim/A Am<sup>7</sup>

Chords: A<sup>5</sup> F/A G/A Am F G

Here comes a wave... meant to wash me a - way, a tide that is tak - ing me un -

Chords: Asus<sup>2</sup> Am A<sup>5</sup> F/A G/A Am

- der. Swal - low - ing sand, left with noth - ing to say, my

11 F Gsus4 G Fsus2 G

voice drowned out in the thun - der. But I won't cry. and

15 Fsus2 Csus2/E C Am7

I won't start to crum - ble when - ev - er they try

18 Fsus2 G Fsus2 Esus4

to shut me or cut me down.

21 E Am F G

I won't be si - lenced. You can't keep me qui - et Won't

25 Em F Dm7 Em7

trem - ble when you try it. All I know is I won't go

28 Am F G Am

speech - less. 'Cause I'll breathe... when

31 F G Em7

they try to suf - fo - cate me. Don't you un - der - es - ti - mate.

34 F Dm7 Em7 Am

me, 'cause I know that I won't go speech - less. Speech-

37 F G Am F

less. 'Cause I'll breathe... when they try to suf - fo - cate.

40 **G** **Em** **F**

me. Don't you un - der - es - ti - mate me, 'cause I know.

43 **Dm7** **Em7** **Fmaj7**

that I won't go speech - less. All I know is I won't go speech-

46 **Dm7** **G7/D** **N.C.** **A5** **Bdim/A**

- less. Speech - less!

50 **Am7** **A5** **Bdim/A** **F/A** **Am**

# Supercalifragilisticexpialidocious

## from *Mary Poppins*

Words and Music by Richard M. Sherman and Robert B. Sherman

Although judged by the courts to have predated the film by many years, this word, defined as being 'something to say when you have nothing to say' is most famous for its inclusion in the 1964 Disney movie *Mary Poppins*, based on a series of books by P. L. Travers and starring Julie Andrews and Dick Van Dyke.

**Hints & Tips:** When played at the correct speed, which is quite fast, this piece passes by very quickly, so adhere to the suggested fingerings for regularity in approach. Pay close attention to bars 17-20, as the left hand will need slow practice to achieve fluency.

**Brightly** ♩ = 116

**System 1 (Bars 1-4):** C, C#dim, Dm7, G7. Lyrics: Su - per - ca - li - fra - gi - lis - tic - ex - pi - a - li - do - cious!

**System 2 (Bars 5-8):** G7, C. Lyrics: E - ven though the sound of it is some - thing quite a - tro - cious,

**System 3 (Bars 9-12):** C, C7, F/A, F. Lyrics: if you say it loud e - nough, you'll al - ways sound pre - co - cious;

**System 4 (Bars 13-16):** D/F#, C/G, G, G7, C, Fine. Lyrics: Su - per - ca - li - fra - gi - lis - tic - ex - pi - a - li - do - cious!

17 C Edim G/F C C#dim Dm7 G7

Um did-dle did-dle did-dle um did-dle ay! Um did-dle did-dle did-dle um did-dle ay! Be -

21 C C#dim G7

-cause I was a - fraid to speak when I was just a lad, me

25 C

fath - er gave me nose a tweak and told me I was bad. But

29 C7 F

then one day I learned a word that saved me ach - in' nose, the

33 D7 G G7 D.C. al Fine

big - gest word you ev - er 'card, and this is 'ow it goes: oh,



# Under the Sea

## from *The Little Mermaid*

Music by Alan Menken  
Lyrics by Howard Ashman

After a string of critical and commercial failures dating back to the early 1980s, this 1989 film, based on the Hans Christian Andersen fairytale, is given credit for breathing life back into the animated feature film genre and marked the start of an era known as the Disney Renaissance, or the New Golden Age of Animation.

**Hints & Tips:** There is a lot of syncopation in this song, creating a calypso feel. Mark in the crotchet/quarter-note beats with a line above the staff if this helps you keep your bearings, particularly in bars 22-23 where the right and left hands should move together.

With energy  $\text{♩} = 150$

The musical score for "Under the Sea" is presented in a standard musical notation format. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked as "With energy" with a quarter note equal to 150 beats per minute. The score includes various musical notations such as chords (C, G, F), accidentals, and dynamic markings (mf). The lyrics are written below the vocal line, and the piano accompaniment is written below the vocal line. The score is divided into measures, with measure numbers 4, 8, and 12 indicated at the beginning of their respective systems.

1. **Measure 1:** Chord C. Vocal line: The sea - weed is. Piano accompaniment: mf. Measure 4: Chord G. Vocal line: al - ways green - er. Measure 7: Chord C. Vocal line: in some - bod - y. Measure 10: Chord G. Vocal line: el - se's lake. Measure 13: Chord C. Vocal line: You dream a - bout. Measure 16: Chord G. Vocal line: go - ing up there. Measure 19: Chord C. Vocal line: but that is a. Measure 22: Chord F. Vocal line: big mis - take. Measure 25: Chord C. Vocal line: Just look at the. Measure 28: Chord G. Vocal line: world a - round you, right here on the. Measure 31: Chord F. Vocal line: o - cean floor. Measure 34: Chord C. Vocal line: Such won - der - ful. Measure 37: Chord G. Vocal line: things sur - round you. Measure 40: Chord F. Vocal line: What more is you.

16 C F C

look - in' for? Un - der the sea, un - der the

20 G C F G

sea. Dar - lin', it's bet-ter down where it's wet-ter, take it from

24 C F G

me. Up on the shore, they work all day; out in the

28 Am D F G

sun, they slave a-way. While we do - vot-in' full - time to float-in' un - der the

32 C G C G C

sea.

# We Don't Talk About Bruno

## from *Encanto*

Music and Lyrics by Lin-Manuel Miranda

Lin-Manuel Miranda wrote the soundtrack for the 2021 Disney film, *Encanto*, with the main character, Mirabel Madrigal, played by Stephanie Beatriz. In this song, Mirabel's family are warding her off from finding her estranged uncle Bruno, who was banished for his gift of seeing into the future. It is sung by characters Pepa and Félix, a couple who, along with their children Dolores and Camilo, tell Mirabel about the terrible fates they were dealt at the hands of Bruno's foresight, discouraging her from seeking him out.

**Hints and Tips:** Keep this steady — there are some very quick notes in the right hand on the second page! They are basically speech rhythms, so should sound as natural as possible. Take care to read the right hand correctly on the first page too: there's an F $\sharp$  in the key signature, as well as the D $\sharp$  accidentals.

Moderately  $J = 86$

Chords: C, B

*f*

We don't talk a - bout Bru - no, no, no, no!

Chords: C, B7, Em, Am

3

We don't talk a - bout Bru - no... But, it was my wed-ding day. (It was our

Chords: B, Am, Em, Am, B, Am

6

We were get-ting read-y, and there was-n't a cloud in the sky. (No clouds al - loved in the sky.)

9      Em                  Am                  B                  Am                  C

Bru-no walks in with a mischievous grin- (Thun-der!!) You tell-ing this sto-ry or am I?

12      B7                          Em                  Am                  B                  Am

(I'm sor-ry, mi vi-da, go on...) Bru-no says, "It looks like rain." (Why did he tell us?) In

15      Em                  Am                  B                  Am                  Em                  Am

do-ing so, he floods my brain. (A-bue-la, get the um-brel-las...) Mar-ried in a hur-ri-cane...

18      B                  Am                  C                  B7

(What a joy-ous day, but an-y-way...) Don't talk a-bout Bru-no! Why did I talk a-bout Bru-

21      C                  B7                  Em

- no?! Not a word a-bout Bru-no! Nev-er should-a brought up Bru-no!

# When She Loved Me

## from *Toy Story 2*

Music and Lyrics by Randy Newman

The 1999 sequel to *Toy Story* again featured the secret adventures of a group of toys. Performed by Sarah McLachlan, this song is used for a flashback montage in which Jessie, a yodeling cowgirl, experiences being loved, forgotten, and finally abandoned by her owner Emily.

**Hints & Tips:** Think about the story this song tells and try to convey this in your performance using dynamics and *rubato* (see page 20). Sing through the song and match the phrasing you employ to create a similarly emotive rendition on the piano.

Gently  $\text{♩} = 80$

When some - bod - y loved me, ev - 'ry - thing was beau - ti - ful.

Ev - 'ry hour we spent to - geth - er lives with - in my heart. And when she was sad,

I was there to dry her tears; and when she was hap - py, so was

I, when she loved me.

11 **B<sup>b</sup>** **F/C** **Cm/B<sup>b</sup>** **F/A** **B<sup>b</sup>**

Through the sum - mer and the fall, we had each oth - er, that was all. Just

13 **F/C** **B<sup>b</sup>** **F/C** **G/B** **C**

she and I to - geth - er, like it was meant to be.

15 **F** **Gm** **F/A** **B<sup>b</sup>** **G/B** **C**

And when she was lone - ly, I was there to com - fort her, and I

17 **F/A** **B<sup>b</sup>** **F/C** **C** **F**

knew — that she loved me.

# A Whole New World

from *Aladdin*

Music by Alan Menken

Lyrics by Tim Rice

Tim Rice took over as lyricist for this movie, based on the Arabian folktale "Aladdin's Wonderful Lamp" from *One Thousand and One Nights*, when Disney regular Howard Ashman died in early 1991. In 1993, this became the first Disney song ever to reach No. 1 on the US Billboard Hot 100.

**Hints & Tips:** Don't forget that the key signature is F major, which means there are B<sup>b</sup>s to remember. The left hand has important material as well as the right hand — try to bring this out in bars 10 and 18.

Sweetly ♩ = 96

First system of the musical score. It begins with a treble clef, a key signature of one flat (B<sup>b</sup>), and a 4/4 time signature. The tempo is marked 'Sweetly' with a quarter note equal to 96 beats per minute. The first measure has a chord symbol 'F' above it. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: 'I can show you the world, shin - ing, shin - mer - ing. I can o - pen your eyes, take you won - der by'.

Second system of the musical score. It continues the melody and accompaniment. The lyrics are: 'splen - did. won - der. Tell me, prin - cess, now O - ver, side - ways and when did you last un - der on a'.

Third system of the musical score. It includes a first ending bracket and a second ending bracket. The lyrics are: 'let your heart de - cide? ride. A whole new world,'.

11 F B $\flat$ /F C/E B $\flat$ /D C F 3

a new fan - tas - tic point of view. No one to

14 B $\flat$  F/A B $\flat$  F/A Dm G7

tell us no, or where to go, or say we're on - ly dream -

17 C B $\flat$ /D C/E F B $\flat$ /F C A7/C $\sharp$

- ing. A whole new world, a daz - zling place I nev - er

21 Dm F/C B $\flat$  F/A B $\flat$  F/A

knew. But when I'm way up here, it's crys - tal clear that

24 Dm G7 E $\flat$  C7sus4 C7 F

now I'm in a whole new world with you.



# You'll Be in My Heart

## from *Tarzan*™

Words and Music by Phil Collins

Based on Edgar Rice Burroughs' book, *Tarzan of the Apes*, this 1999 animated feature is about a man raised by gorillas who has to decide where he truly belongs when he discovers he is a human. In this song, the adoptive mother gorilla, Kala, sings that Tarzan should stop crying because she will keep him safe and warm.

**Hints & Tips:** Imagine the left-hand part is being played by an African drum, its steady rhythm underpinning the melody. Use a metronome to maintain a consistent tempo.

Relaxed ♩ = 90

**Chorus:**

Come stop your cry-ing; it will be al - right... Just take my hand,

**Verse:**

hold it tight... I will pro - tect you from all a - round\_ you.

**Bridge:**

I will be here; don't you cry. For one so small, you seem so strong..

**Outro:**

My arms will hold you, keep you safe and warm... This bond be-tween us

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14 **Gm** **C** **A**

can't be bro - ken. I will be here; don't you cry. 'Cause

17 **D** **G/D** **A** **F#m**

you'll be in my heart. Yes, you'll be in my heart. From

21 **Bm** **G** **C** **A**

this day on, now and for - ev - er more.

25 **D** **G/D** **A** **F#m**

You'll be in my heart, no mat-ter what they say. You'll

29 **Bm** **G** **C** **A** **D**

be here in my heart al - ways.

# You're Welcome

## from *Moana*

Music and Lyrics by Lin-Manuel Miranda

Dwayne 'The Rock' Johnson showed his musical side when he sang "You're Welcome" for his *Moana* character, demi-god and shapeshifter, Maui. This song appears in the film when Moana has set out to find Maui to return the heart of Te Fiti, the goddess of nature, when he instead mistakes her for wanting to praise him for his achievements. Eventually, the pair set out together on an adventure to return the heart, with Maui teaching Moana to sail as her ancestors once did.

**Hints and Tips:** Note the way the tune sometimes passes from one hand to the other, e.g. in bar 4 and again at bar 6. Your hands really need to work together in this song. In the chorus there are lots of tied notes and 'off-beats' in the right hand. You'll need a very clear sense of the pulse.

**Moderately Fast Swing** ♩ = 120

The musical score is written for piano and voice in 4/4 time, with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is divided into four systems, each with a bar number and a key signature change.

**System 1 (Bars 1-3):** Key signature: C major. Chords: C, F/C, C7sus4. Lyrics: "I see what's hap-pen-ing, yeah; you're face to face with great-ness, and it's"

**System 2 (Bars 4-6):** Key signature: C major. Chords: C, F/C, C, F/C. Lyrics: "strange. You don't e - ven know how you feel. It's a - dor - a - ble. Well, it's"

**System 3 (Bars 7-9):** Key signature: B-flat major. Chords: C7sus4, C. Lyrics: "nice to see that hu - mans nev - er change. O - pen your eyes. Let's be - gin"

**System 4 (Bars 10-12):** Key signature: C major. Chords: F/C, C7sus4, C. Lyrics: "Yes, it's real - ly me, it's Mau - i. Breathe it in, I know it's a lot"

13 F/C B $\flat$  C/B $\flat$  <sup>3</sup>

the hair, the bod, when you're star - ing at a dem - i - god.

16 Am F C

What can I say ex - cept, "You're wel - come, for the tides,

19 E Am F

the sun, the sky?" Hey, it's o - kay; it's o - kay; you're wel -

22 C E Am

- come. I'm just an or - di - nar - y dem - i - guy. You're wel -

25 F C F/C C

- come! You're wel - come! And thank you.

8vb

# You've Got a Friend in Me

## from *Toy Story*

Music and Lyrics by Randy Newman

Composer Randy Newman established his trademark Pixar Animation Studios sound in this 1995 film about the secret life toys lead when people are not around, in particular, that of cowboy, Woody, and Buzz Lightyear, a space ranger. It was the first full-length feature film to use only computer-generated imagery.

**Hints & Tips:** Play this piece with a gentle swing to capture the laid-back feel of the song, but don't become too relaxed — there are plenty of accidentals to keep an eye out for!

Easy Shuffle ♩ = 100

The musical score is written for piano and voice. It begins with a tempo marking of 'Easy Shuffle ♩ = 100'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four systems, each with a measure number (1, 5, 8, 11) at the start of the first staff. The lyrics are written below the vocal line. Chords are indicated above the piano line. Fingerings are shown with numbers 1-5. The score includes various musical notations such as slurs, ties, and accidentals.

**System 1 (Measures 1-4):** Chords: E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, Adim, E<sup>b</sup>. Lyrics: "You've got a friend in me." (mf)

**System 2 (Measures 5-8):** Chords: A<sup>b</sup>, E<sup>b</sup>/G, G, Cm, A<sup>b</sup>, E<sup>b</sup>/G. Lyrics: "When the road looks rough a - head and you're miles and miles from your"

**System 3 (Measures 9-12):** Chords: G, Cm, A<sup>b</sup>, D/A, E<sup>b</sup>/B<sup>b</sup>, G/B, A<sup>b</sup>, G, Cm. Lyrics: "nice warm bed, you just re - mem - ber what your old pal said: 'Son,

**System 4 (Measures 13-16):** Chords: F, B<sup>b</sup>, E<sup>b</sup>, C, F, B<sup>b</sup>, E<sup>b</sup>. Lyrics: "you've got a friend in me." "Yeah, you've got a friend in me."

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15 **A<sup>b</sup>** **D** **E<sup>b</sup>** **D** **E<sup>b</sup>**

Some oth-er folk might be a lit-tle bit smart-er than I am. big-ger and strong-er too. may-be.

19 **D** **Em** **F** **D/F<sup>#</sup>** **Gm** **C** **Fm** **B<sup>b</sup>**

But none of them will ev - er love you the way I do, just me and you.

23 **E<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>** **A<sup>b</sup>** **Am7<sup>b</sup>5** **E<sup>b</sup>/B<sup>b</sup>** **E<sup>b</sup>**

And as the years go by, our friend-ship will nev - er die.

27 **A<sup>b</sup>** **Am7<sup>b</sup>5** **E<sup>b</sup>/B<sup>b</sup>G/B** **Cm** **F** **B<sup>b</sup>** **E<sup>b</sup>** **C**

You're gon-na see, it's our des - ti - ny. You've got a friend in me.

31 **F** **B<sup>b</sup>** **E<sup>b</sup>** **C** **F** **B<sup>b</sup>** **E<sup>b</sup>**

You've got a friend in me. You've got a friend in me.

# Zero to Hero

## from *Hercules*

Music by Alan Menken  
Lyrics by David Zippel

Greek mythology became a new source of inspiration for Disney studios in this 1997 animated feature. It tells the story of Hercules, son of Zeus, who is kidnapped by the evil Hades, Lord of the Underworld. Drained of all powers, bar his strength, he becomes a hero by battling various monsters sent to destroy him.

Hints & Tips: This up-tempo gospel number should have real 'pizzazz' but try not to rush. Instead, listen carefully to ensure the left and right-hand notes sound at exactly the same time, particularly where there is quaver/eighth-note movement in the left hand, e.g. bars 3, 7, 13, 15 and 17.

With energy ♩ = 140

The musical score is written for piano and voice in 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb), and the tempo is marked 'With energy ♩ = 140'. The lyrics are written below the vocal line, and the piano part is written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

**System 1:** The vocal line starts with a half note 'Bless' (F), followed by a quarter note 'my' (Bb), a quarter note 'soul,' (F), a half note 'Here' (Eb), a quarter note 'was' (F), a quarter note 'on' (Bb), a quarter note 'a' (F), a quarter note 'roll,' (Eb), and a half note 'per -' (F). The piano part has a bass line with a half note 'Bless' (F), a quarter note 'my' (Bb), a quarter note 'soul,' (F), a half note 'Here' (Eb), a quarter note 'was' (F), a quarter note 'on' (Bb), a quarter note 'a' (F), a quarter note 'roll,' (Eb), and a half note 'per -' (F).

**System 2:** The vocal line starts with a half note '- son' (F), followed by a quarter note 'of' (Bb), a quarter note 'the' (F), a quarter note 'week' (Bb), a quarter note 'in' (F), a quarter note 'ev -' (Bb), a quarter note ''ry' (F), a half note 'Greek' (Bb), a quarter note 'o -' (F), a quarter note 'pin -' (Bb), a quarter note 'ion' (F), and a half note 'poll.' (F). The piano part has a bass line with a half note '- son' (F), a quarter note 'of' (Bb), a quarter note 'the' (F), a quarter note 'week' (Bb), a quarter note 'in' (F), a quarter note 'ev -' (Bb), a quarter note ''ry' (F), a half note 'Greek' (Bb), a quarter note 'o -' (F), a quarter note 'pin -' (Bb), a quarter note 'ion' (F), and a half note 'poll.' (F).

**System 3:** The vocal line starts with a half note 'What' (F), followed by a quarter note 'a' (Bb), a quarter note 'pro,' (F), a half note 'Here' (Eb), a quarter note 'could' (F), a quarter note 'stop' (Bb), a quarter note 'a' (F), a quarter note 'show.' (Eb), and a half note 'Point' (F). The piano part has a bass line with a half note 'What' (F), a quarter note 'a' (Bb), a quarter note 'pro,' (F), a half note 'Here' (Eb), a quarter note 'could' (F), a quarter note 'stop' (Bb), a quarter note 'a' (F), a quarter note 'show.' (Eb), and a half note 'Point' (F).

**System 4:** The vocal line starts with a half note '— him' (F), followed by a quarter note 'at' (Bb), a quarter note 'a' (F), a quarter note 'mon -' (Bb), a quarter note 'ster' (F), a quarter note 'and' (Bb), a quarter note 'you're' (F), a half note 'talk -' (Bb), a quarter note 'in' (F), a quarter note 'S.' (Bb), a quarter note 'R.' (F), and a half note 'O.' (F). The piano part has a bass line with a half note '— him' (F), a quarter note 'at' (Bb), a quarter note 'a' (F), a quarter note 'mon -' (Bb), a quarter note 'ster' (F), a quarter note 'and' (Bb), a quarter note 'you're' (F), a half note 'talk -' (Bb), a quarter note 'in' (F), a quarter note 'S.' (Bb), a quarter note 'R.' (F), and a half note 'O.' (F).

9 C E $\flat$ /F F E $\flat$ /F F C

He was a no\_\_ one, a ze - ro, ze - ro. Now he's a hon - cho,

12 E $\flat$ /F F E $\flat$ /F F C A Dm

he's a he - ro. Here was a kid\_\_ with his act down pat. From

15 Gm F/A B $\flat$  Bdim B $\flat$ /C F

ze - ro to he - ro in no\_\_ time\_\_ flat.

17 Gm F/A B $\flat$  Bdim B $\flat$ /C F

Ze - ro to he - ro just like that.



# The World Es Mi Familia

## from Coco

Music by Germaine Franco  
Lyrics by Adrian Molina

As well as providing speaking parts for his *Coco* character, Miguel, actor Anthony Gonzalez is also the singing voice for "The World Es Mi Familia", sung by Miguel in an attempt to capture the attention of Ernesto de la Cruz. The film has been credited for its authentic portrayal of Mexican music and culture — the Mexicans themselves loved it so much, that in 2017 it became the country's top-grossing movie of all time!

**Hints and Tips:** Your left hand swings back and forward like a pendulum in the verse, helping to establish a steady pulse. Your right hand needs to bounce off the left-hand beat, taking care to count carefully when there are tied notes. It might pay to take this at a much slower tempo than the metronome marking, to begin with.

Moderately fast, in 2  $\text{♩} = 90$

The musical score is written for piano and voice. It is in 2/4 time, moderately fast (90 bpm). The key signature is one flat (B-flat major or D minor). The score is divided into three systems, each with a measure number (1, 3, 6) and a key signature change (C, G, F, C, G7).

**System 1 (Measures 1-2):** The piano part starts with a *mf* dynamic. The vocal line begins with a whole note chord in measure 1 and a half note chord in measure 2.

**System 2 (Measures 3-4):** The vocal line continues with a half note chord in measure 3 and a half note chord in measure 4. The lyrics "Se - ñor - as y se -" are written under the notes.

**System 3 (Measures 5-7):** The vocal line continues with a half note chord in measure 5, a half note chord in measure 6, and a half note chord in measure 7. The lyrics "- ñor - es, bue - nas tar - des, bue - nas no - ches. Bue - nas" are written under the notes.

9

tar - des, bue - nas no - ches, Se - ño - ri - tas y se -

12 C

- ñor - es. To be here with you to - night brings me

15 G7

joy! Que al - e - gri - a! For this mu - sic is my

18 C

lan - guage and the world es mi fa - mi - lia.

21 F C G

For this mu - sic is my

24 C F C

lan - guage and the world es mi fa - mi - lia

27 G C

For this mu - sic is my lan - guage and the

30 F C

world es mi fa - mi - lia



**Almost There** from *The Princess and the Frog*  
**The Bare Necessities** from *The Jungle Book*  
**Be Our Guest** from *Beauty and the Beast*  
**Beauty and the Beast**  
 from *Beauty and the Beast*  
**Bibbidi-Bobbidi-Boo (The Magic Song)**  
 from *Cinderella*  
**Breaking Free** from *High School Musical*  
**Can You Feel the Love Tonight**  
 from *The Lion King*  
**Circle of Life** from *The Lion King*  
**Just Around the Riverbend** from *Pocahontas*  
**Let It Go** from *Frozen*  
**Once Upon a Dream** from *Sleeping Beauty*  
**Part of Your World**  
 from *The Little Mermaid*  
**The Place Where Lost Things Go**  
 from *Mary Poppins Returns*  
**Reflection** from *Mulan*  
**Remember Me (Ernesto de la Cruz)**  
 from *Coco*  
**Show Yourself** from *Frozen 2*

**Colors of the Wind** from *Pocahontas*  
**Cruella De Vil** from *101 Dalmatians*  
**Do You Want to Build a Snowman?**  
 from *Frozen*  
**A Dream Is a Wish Your Heart Makes**  
 from *Cinderella*  
**Go the Distance** from *Hercules*  
**Hawaiian Roller Coaster Ride**  
 from *Lilo & Stitch*  
**He's a Tramp** from *Lady and the Tramp*  
**How Far I'll Go** from *Moana*  
**I See the Light** from *Tangled*  
**I Wan'na Be Like You (The Monkey Song)**  
 from *The Jungle Book*  
**I'll Make a Man Out of You** from *Mulan*  
**Into the Unknown** from *Frozen 2*  
**Speechless** from *Aladdin*  
**Supercalifragilisticexpialidocious**  
 from *Mary Poppins*  
**Under the Sea** from *The Little Mermaid*  
**We Don't Talk About Bruno** from *Encanto*  
**When She Loved Me** from *Toy Story 2*  
**When Will My Life Begin?** from *Tangled*  
**A Whole New World** from *Aladdin*  
**The World Es Mi Familia** from *Coco*  
**You'll Be in My Heart** from *Tarzan*<sup>\*</sup>  
**You're Welcome** from *Moana*  
**You've Got a Friend in Me** from *Toy Story*  
**Zero to Hero** from *Hercules*

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